

NEW PUBLICATIONS.

ALONG THE WAY. By MARY MAPES DODGE. 12mo^s. pp. 135. Charles Scribner's Sons.
Most of the poems in this volume take their tone from "May-time and the cheerful dawn," though a twilight star sometimes gleams forth from a background of more sombre hue. Mrs. Mapes Dodge sings as naturally as the boobook or nightingale, and enjoys an equal delight with them in the flowery meadow and the blossoming orchard. She has listened to the voice of the grass and the trees, the airy tongues of the mountain stream, and writes down the artless melodies which she has heard from the stars and the sea. Her poetry betrays a deep sympathy with human life as well as with external nature. The unwritten music of childhood is uttered in harmonious strains from her lips, and she traces the stately march from youth to age with a pen dipped in the heart. The first piece in the volume affords a good specimen of her delicacy of observation and her strength of description in the sketching of natural scenes:

IN THE CASON.

Intent the cedars stand still,
The friendly blossoms nodding,
As through the cason's lonely wood
We two in silence strolled.

▲ something over us, the peace good;
Two birds have just stirred our hair,
Whispered a gentle greeting;

A grand, tree courtesy was there,
A welcome, from the sunlit bairn
Down to the brook's cutting.

Stray warblers in the branches dark
Shot through the pine woods,

With the low note of mellow bark
The yellow lippins, park on spark,

From the more open, sunnier way,
A birdie sang the sunlight gay;

A wren down little flower, once gay,
Looked up between its petals gray.

And smil'd a message saunt.

The giant ledges, red and seamed,
The clear, blue sky, tree-free;

The mottled light that round us streamed,
The green hills, the green woods,

The bees that buzzed, the notes that dreamed,

The flitting, gay things of June;

The plain, far-off, like misty ocean,

Or, cloud-bound, bound a fair dragon,—
They sing with the sun in a dream of motion.

The hour went loitering to the West,
The shadows lengthened slowly;

The radient snow on mountain crest
Made all the distance holy.

Near by, the earth lay full of rest,
The day had come to a close;

And this was the way to twilight;

And the perfect day was done;

There came one gleam of tuted sun,
Through heaven's crimson sky-light.

Slowly crept on the listening night,

The moon, the stars, the calm and tender;

We laied the cason, wide in sight;

The home-roof gleaming near and tender,

Gilding our quickened step aright;

Soon darkened all the mighty hosts,

The Gods were off; they left in shadow;

And the silver woodland trails,

Twas starlight over Colorado!

The playful fancy of the following poem presents an example of her gaiety of humor and ease of expression:

There's a wedding in the orchard, dear,
I'll be with it by the flowers;

You're wreathed on every bough and branch,

Or falling down in showers.

The air is in a mist, I think,

And scarce knows which to be—
Whether all fragrance, clinging close,

Or bird-song, wild and free.

And countless wedding jewels shine,

And golden gifts of grace;

I never saw such wealths of sun

As I see in the bright golden sun;

It scatters diamonds on the ground;

And the sun to sudden close;

And just beyond the wreath'd aisles

That end against the blue,

The raiment of the wedding choir

And priest come shining through.

And though I saw no wedding-guest,

Nor strong, nor gentle bride,

I knew that holy things were asked,

And holy love received.

Soon the quickening shadows move

From twilight to night,

Like friends who linger with adieu;

Yet are not bid to stay.

Follow where the blue-heads lead,

And hear its soft "good-night,"

Still thinking of the wedding-scene

And shades of flowery light.

Our next selection is in a graver mood, though the poet is exceptionally free from morbid sentiment or gloomy forebodings:

Though tangled hard life's knot may be,

The stick of faith is not broken;

One day will sure end it.

Then, darling, wait;

In the light that shines forever.

We faint at life's friend in game;

But the world's not each of droning;

We tremble at sorrows on every side,

At the myriad ways of killing.

Yet, say we a h—

If a sorrow fail,

The Lord keeps count forever.

He keepeth count. We come, we go,

We calculate, we plan; we fail;

But the sum of each of woe or woe,

God only can give or take.

He sendeth light;

He sendeth death;

And change goes on forever.

Why not live with cheerful trust?

The slenderest daisy bears its head

With courage, yet with meekness.

A sunny face

Hath holy grace;

To woo the sun forever.

Fond and eager, dear, darling, yes—

Friendship and love are myding;

Only the troubles and cares of earth

Are winged from the first for flying.

Our way plough,

But the furrow'd path is deep;

But after the sowing and growing, the acho!

Soil for the root, but the sun for the leaf—

And God keepeth wate forever.

The healthy spirit of Mrs. Mapes Dodge's poetry is always refreshing, like the company of a cheerful friend on a toilsome road, and the reading of her pleasant verses will serve as an effective prophylactic against too somber views of life, or spasms of moral hysterics.

THE STUDY OF THE GREEK POETS. By JOHN ADDINGTON SYMONDS. 2 vols. 12mo. Harper & Brothers.

Mr. Symonds has here brought his rich classical learning and excellent critical taste to the illustration of the Greek poets, forming an admirable introduction to that branch of ancient literature. With regard to the much contested Homeric question, the author considers it a return to healthy criticism that scholars are beginning to acknowledge the unity of the Iliad; that is to say, it is no mere patchwork of ballads and minor epic put together in the age of Pisistratus, but the work of a single poet who surveyed his creation as an artist and was satisfied with its integrity. Not that we are bound to pronounce an opinion whether this poet was named Homer, or whether Homer ever existed, and if so, at what period of history he lived. Nor is it necessary to deny that the Iliad gives ample signs of having been constructed in great measure out of material already existing in national songs and ballads. The Iliad doubtless had a long genealogy through antecedent poems which are now forgotten. But after submitting the theory of Wolf and his followers to the most rigid tests, the synthetic critic will not be disposed to deny that the Iliad in its present form was the work of a consummate artist who chose from the whole Trojan tale a central subject for development, and that all the episodes in the poem were arranged with a view to effects. Mr. Symonds's chapter on the lyric poems of Greece possesses a special interest not only for the critical insight evinced in his remarks, but for the charming discussion of the influence of local song on idyllic composition. The "Cameris" column of *The Transcript*, with its gem of Fun Philosophy, and Anecdote, has given pleasure to thousands. Who will be glad to own this book will find it in color, paper, 25 cents each, with attractive cover.

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